

# The Hymn

OCTOBER 1957



1807-1892

Volume 8

Number 4

# The President's Message

## LAKE JUNALUSKA

Lake Junaluska is a small body of water tucked away in the beautiful mountains of North Carolina west of Asheville on the edge of the Great Smokies. The Methodists of the South have developed it into a popular meeting place similar to Chautauqua in western New York.

There on July 30 and 31 a Charles Wesley Festival was held under the auspices of The Hymn Society and the Lake Junaluska Assembly. Sessions were held morning, afternoon and evening in the great Assembly Hall which is the central meeting place. The day sessions brought together a limited number of people; but the evening sessions were much larger. The able presiding officer at all the sessions was Dr. Harry L. Williams of the the Methodist Board of Evangelism in Nashville, Tennessee. The Festival opened with an introductory address by the President of The Hymn Society on "Hymns in the Life of the Church and the Individual." Another general feature was an afternoon Forum led by Dr. Earl E. Harper of the University of Iowa on "Hymns and How to Sing Them." At other sessions Dr. Harper spoke on "Charles Wesley, Man and Minister," while Dr. Philip S. Watters of New York City addressed the group on Charles Wesley as a hymn writer under the title "The Living Hymns of Charles Wesley." The two-day program culminated in an inspiring Wesley Hymn Festival led by Dr. Harper at which a thousand people were present. This was a fitting climax to a memorable two days devoted to Charles Wesley and his hymns.

The local arrangements were in the hands of Dr. George E. Clary, Director of the Assembly Program and Dr. George H. Jones of the Methodist Board of Evangelism. Dr. Elmer T. Clark, Secretary of the World Methodist Council, who was one of those instrumental in arranging the Festival, was in Europe and so did not participate in the program.

I came away from the Festival with several impressions. One was the delightful fellowship of the occasion. We enjoyed a hospitality which warmed our hearts. Another was the privilege of association with these able and devoted Methodist leaders of the South. A third was the contact which we of The Hymn Society had so pleasantly with the ministers, musicians and laity of the churches of the southern States of that area. A fourth was the inspiration of a thousand people singing the familiar Wesley hymns; and last and most important, the realization of the power of the Christian Gospel when expressed in song.

For me this Festival changes Lake Junaluska from a name to a delightful memory.

—DEANE EDWARDS

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# The Editor's Column

## THE HYMN SOCIETY'S GROWTH

During the summer vacation period it was possible to ponder the Annual Meeting of The Hymn Society of America. The number of members present was not an accurate index of the importance of what took place on that day in the Choir School of The Cathedral of St. John the Divine.

As the various reports were presented, and later perusal of the Annual Report itself bore this out, it was evident that there was not any phenomenal growth in numbers of members during the previous year, but that there was the usual widening of membership ranks through all parts of our own country and abroad.

While it is obvious that the Society will never be large in numbers, it has been crystal clear that its prestige is growing and that some of its activities have brought it national prominence. Certainly this is abundantly evident in the current Wesley celebration; in early September there had been thousands of pieces of literature sent from the Office of the Society to all parts of the nation.

In the years to come there will be recognition of the work of the Society through the completion of the Dictionary of Hymnology, so ably guided by Dr. Leonard Ellinwood. Location of a publisher and finding sufficient funds for the necessary research will bring the climax of this great project even closer in time.

To the Editor of this periodical, however, the event at the Annual Meeting which brought most satisfaction was the election of Dr. Ruth Ellis Messenger as a Fellow of The Hymn Society of America. Her contributions to the growth of The Hymn Society over the years have been great. Her scholarly writing is reflected in our *Papers* and in *The Medieval Hymn*. Her concern for the advancement of the study of hymnology was evidenced through the effort to incorporate in the pages of this periodical a balanced selection of practical materials with the important scholarly articles. To elect Dr. Messenger as a Fellow of the Society was indeed a deserved honor to her and the grateful appreciation of our organization for her loyal and devoted labors.

That The Hymn Society of America may continue to grow in numbers is greatly to be desired and welcomed; only as this happens will there be sufficient financial undergirding for an aggressive program of education and research. That it may continue to make a vital contribution through its scholarly publications is equally to be desired. The degree to which this is realized will be some indication of the ultimate significance of the Society as an institution.

# John Greenleaf Whittier's Contribution to Hymnody

DAVID H. KIDDER

TO ONE INTERESTED in the influence of politics, literature, and religion on American hymnody, a rewarding study of the interplay of these influences is to be found in the hymns of John Greenleaf Whittier.

Whittier's life (1807-1892) spanned the nineteenth century. His career as journalist and editor kept him abreast of history. His close identity with the abolition movement assured him of a single viewpoint of the political scene, and, at the same time insured him of an active role. His political and journalistic associates included many nineteenth century leaders, particularly men of the years before the war. Notable among them were William Lloyd Garrison, Henry Clay and Daniel Webster.

Whittier's intense political activity did not survive the war, and to this fact we owe much of the poetry from which the best hymns have come. Political retirement permitted increased interest in home life, in things of the spirit, and in literary friends. Though he never married, Whittier loved his home. He was a frequent visitor to his birthplace and former farm at Haverhill. The home in Amesbury, which he shared with his sister, Elizabeth, was the center of his later life. Throughout his entire life Whittier retained the religious practices and attitudes of his God-fearing Quaker parents.

Were Whittier's eminence as a hymnist to depend on the number of his hymns, his supremacy in America would remain unchallenged. Actually, except for a few special occasions Whittier had no thought of writing hymns. He considered himself completely ignorant of music. In later years, however, after many of his poems had been included in hymnbooks, he conceded, largely out of gratification for the help they were to people, that hymns were the highest use of poetry. It is due only to the work of numerous editors, men who have caught the poet's hymnic quality, that so many parts of Whittier's poems have found their way as hymns into the use of every denomination.

It is possible to find over fifty hymns from Whittier's poetical works.<sup>1</sup> However less than half that number are found in contemporary use. Suffice it to indicate a few of the best known of these for purposes of illustration.

"O brother man, fold to thy heart thy brother" was written at the

time of the country's preoccupation with the Mexican War (1846). It typifies Whittier's pacifist attitude, namely that war can offer no solution to man's differences.

All as God wills, who wisely heeds  
To give or to withhold

is taken from the poem *My Psalm* (1859), written on the eve of the Civil War when the solution to slavery seemed impossible without armed conflict.

I know not what the future hath  
Of marvel or surprise

is from the poem *The Eternal Goodness*, that is the goodness of God, which had returned to men since they had given up war for the pursuits of peace.

Immortal love, forever full,  
Forever flowing free,

is from *Our Master*, a poem of thirty-eight stanzas written sometime in the tense years between 1856 and 1866, on the love of Jesus, a theme that lies in the narrow area of universal Christian agreement.

"Dear Lord and Father of mankind" is from *The Brewing of Soma* written in 1872 as an expression of the Quaker's plea for a religion of waiting on "the still, small voice of calm" as opposed to the practice of elaborate rites of worship.

John Greenleaf Whittier was perhaps the most religious of nineteenth century poets. His strong religious temperament was a legacy which had coursed in varying depths through many generations. His religion had come from grandmother to mother to son with little loss of form or content, for it was without form and its content was the Scriptures. The history of the Whittiers and of the Greenleafs, Whittier's maternal family, in America is one of spiritually minded men and women following diverse occupations, but devoted to the ideals and standards of the Quaker way of life.

Whittier's father was of English ancestry, his family having been associated since English Civil War days with the Roundheads and the Puritans. The Greenleafs were of French Protestant descent. Their name is an English version of the well-known French name Feuillet. From them came the black eyes and dark complexion that Whittier shared with his famous kinsmen, Daniel Webster, Caleb Cushing and William Pitt Fessenden.

Whittier's parents were lifelong members of the Society of Friends. From them he acquired his taste for the Quaker habits of dress, at-

tendance at meeting-houses, intensive Bible study and the conversational use of "Thee," "Thou" and "Ye." These traits characterized an inheritance of deep spiritual feeling, of instinctive concern for moral right, and of a subjective religion admitting no mediator between the heart of man and the heart of God.

It seems essential, therefore, that a study of Whittier's hymns be preceded by a brief survey of the basic tenets of Quaker belief, for it is this spiritual foundation which explains the widespread religious use of his poems.

The cardinal tenet of Quakerism is the spiritual experience known as The Inner Light. This tenet had its doctrinal inception in the earliest religious experience of George Fox, founder of the Society of Friends. The Inner Light is the spirit of Christ living within a man, guiding his moral judgments, leading him away from the world wherever there is conflict between the world and the teachings of Jesus. The Inner Light is the internal manifestation of The Law of Love which pervades the entire universe and shines brightest where receptive men best give it chance. Since The Inner Light provides the sole test of a man's religion, Quakerism found itself on an opposite course from that taken by the institutional churches. It proved particularly to be anathema to England's state church, which fact added impetus to Quaker colonization in America.

The religious subjectivity of The Inner Light led to the complete repudiation of church institutions by orthodox Quakers. Church buildings, organized congregations, ordained ministers, and the observance of the sacraments had no part in their true religion. The extreme results of such subjectivity set Quakers clearly apart from the established churches. But it is necessary for church-minded Christians to compromise their institutional attitudes in order to understand the complete centrality of The Inner Light in the Quaker pattern of life. Fortunately the gap between institutional Christianity and Quakerism is not as wide as it at first seems. All thinking Christians admit the necessity of a subjective experience of Christ, whatever value they may put on churchly institutions. It is this common ground of universal Christian experience that has made Quaker Whittier's hymns acceptable to all Christianity. The wide appeal of The Psalms provides a striking parallel. They originated in a small nation of nomads. Their appeal encompasses Judaism, Roman Catholicism, Eastern Orthodoxy and Western Protestantism, for they touch experiences of joy, sorrow, devotion and penitence, experiences common to all men.

The doctrine of The Inner Light proved to be a deterrent to the spread of the Quaker movement. With no trained ministry, each be-

liever had to be his own source of learning, and learning suffered. Concepts of the soul, the intellect and the reason lost their normal balance. The Hicksite schism of the 1820's was Quakerism's most serious internal controversy.<sup>2</sup> It clearly demonstrated the deterioration of orthodox emphases. The Hicksites made of Christianity an experience of such subjectivity that its practitioners bordered on spiritual vacuity. Whittier was not of this group, in fact the Hicksite schism influenced him toward the other extreme of Quakerism, the extreme which led the reaction toward formulating doctrinal statements of Quaker belief.

The central concept of The Inner Light draws in its wake many of the other distinguishing views of the Society of Friends. Their corollary relationships will be easily recognized. Most closely related is the doctrine of the direct action of the Holy Spirit, commonly called The Guidance of the Holy Spirit. As with The Inner Light, the Quakers find their basis for this concept in the Scriptures. The apostle Paul implies strongly in Ephesians 5:13<sup>3</sup> that where there is light there is action. In the New Testament statements of the activity of the Holy Spirit are certainly numerous, and most Christians accept them as proof of the working of God. But Quaker guidance of the Holy Spirit is a still more direct and personal matter. To most Christians, Scripture, liturgies, and Psalms aid the movements of the Holy Spirit; to orthodox Quakers they are a hindrance. True to his faith, Whittier continually bypasses the institutions of man in his search for the still, small, guiding voice of God. When a man lives by the guidance of the Holy Spirit, he is assured of conformity to the will of God.

Assuming the entire Society had reached this level of relationship to God, their corporate and private religious practices automatically became authoritative because of the guidance of the Holy Spirit. It is interesting to note the resulting practices of worship which distinguish the Society of Friends when granted this authoritative spiritual guidance. It is observed that they have abandoned all historical forms in the worship of God. The sacraments of Baptism and The Lord's Supper are given up as bordering dangerously on superstition. Representation in any form is reprehensible. Instead all Christian life becomes communion with Christ, and a life so lived a sacrament. Jewish tradition and Mosaic law are approved only as temporary measures ordained by God. The coming of the Messiah superseded these temporary measures and made them unnecessary. Christianity became the Kingdom of God in the hearts of men; but unsupported by the forms of men. This disavowal of forms results in the non-recognition of an

ordained and instituted ministry. Without human leaders corporate worship is no longer a matter of preaching and public prayer. True worship becomes a humble waiting on God and a silent meditation on the teachings of Jesus. The Holy Spirit is most active in an atmosphere of silence, for silence is the farthest removed from the distracting din of life. When a member rises to speak or pray his prompting is accepted as the guidance of the Holy Spirit. When the entire meeting is passed in silence, the workings of the Spirit are recognized as incalculable, for is not its best work done in the hearts of men and not from their lips?

Pacifism in wartime is a well-known characteristic of the Society of Friends and one to which they have held with surprising consistency. War, regardless of motives, involves man's adoption of God's prerogatives over life and death. "Thou shalt not kill" and "Thou shalt love thy neighbor as thyself" present a clear decision to the orthodox Quaker. Murder is, of course, a sin. Murder on a national scale is a double sin because the soldier not only kills but encourages others to do the same. The Quaker answers the defense of the expediency of war by claiming that nothing is more expedient than conformity to the will of God.

Despite traditional Quaker attitudes, the nineteenth century and especially the Civil War period saw a considerable breakdown in the ideal of pacifism. During the early days of the war Quakers joined the colors almost as fast as their neighbors. One northern state even boasted a regiment named The Quaker Regiment. Whittier, no less than his co-religionists was caught in the dilemma. After years of championing "the right" he found himself unable to choose and he confined his few wartime utterances to careful writings on the evil of man and the judgments of God. One newspaper labelled him a war-poet, to which he admonished, "If possible, strike out the phrase, as I do not wish to be represented as false to my life-long principles."<sup>4</sup> But Whittier was bound to be misunderstood, for during the years of growing national disunion he had adopted a marked belligerency in the cause of abolition. In the war of words, military metaphors were to him a common source of expression.

In conclusion it seems timely to focus the distinguishing view of Quakers through the mind of Whittier and thereby add the personal background essential to a careful study of his hymns. In 1870 two letters were published which set down more clearly than any biographer could do Whittier's expression of his own faith. These statements are from a man of liberal spirit and readily explain the universal appeal of Whittier's religion.

A very large proportion of my dearest personal friends are outside of our communion; and I have learned . . . to find no narrowness respecting sects and opinions. But, after a kindly and candid survey of them all, I turn to my own Society, thankful to the Divine Providence which placed me where I am; and with an unshaken faith in the one distinctive doctrine of Quakerism—the Light within, the immanence of the Divine Spirit in Christianity. . . . I am not blind to the shortcomings of Friends. I know how much we have lost by narrowness and coldness and inactivity, the overestimate of external observances, the neglect of our own proper work while acting as a conscience-keeper for others. The remedy is not in setting the letter above the spirit; not in substituting type and symbol, and Oriental figure and hyperbole, for the simple truths they were intended to represent; not in schools of theology; not in much speaking and noise and vehemence; nor in vain attempts to make the “plain language” of Quakerism utter the Shibboleth of man-made creeds: but in heeding more closely the Inward Guide and Teacher; in faith in Christ, not merely in His historical manifestation of the Divine Love to humanity, but in His living presence in the hearts open to receive Him; in love for Him manifested in denial of self, in charity and love to our neighbor. . . .<sup>5</sup>

#### Footnotes

<sup>1</sup>Currier, Thomas F. *A Bibliography of John Greenleaf Whittier*. Cambridge, Mass. Harvard University Press, 1937, p. 597. Currier lists nearly one hundred hymns taken from sixty different poems, but concedes that many are not exclusive of each other, and that often first stanzas are different but later stanzas duplicated.

<sup>2</sup>Elias Hicks (1748-1830) was a Quaker “minister” of wide influence. He emphasized the action of the spirit of God in the hearts of men to the detriment of the person and teachings of Jesus. This emphasis conflicted with “evangelical” Quakerism and at several of the yearly meetings most notably those held at Philadelphia in 1827 and 1828 the followers of Hicks withdrew from the main body of the Society.

<sup>3</sup>“But all things that are reprov’d are made manifest by the light: for whatsoever doth make manifest is light.”

<sup>4</sup>Kennedy, William. *John G. Whittier—The Poet of Freedom*. New York, 1892, p. 134.

<sup>5</sup>*Ibid.* pp. 212-213.

# Meditation

NILES

Arranged from JOHN G. WHITTIER by JOHN JACOB NILES

JOHN JACOB NILES, 1955

Unison

In calm and cool and si - lence once a - gain We

find our own ac - cus - tomed place a -

mong our breth - ren where we yet may hear the still small voice, the

still small voice, the voice that reached the pro - phet's ear.

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# The Task of the Hymn Book Editor

## Part II

HENRY WILDER FOOTE

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*Note: This article is continued from the July issue.*

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### Verification of Sources

WHEN THE EDITOR has made his selection of hymns and tunes—or, more probably in the course of doing so—he must verify the sources from which they are taken and select the most acceptable of the variant versions which may be available. Where he is including either words or music subject to copyright he must print his material in the version approved by the owner of the copyright, with no unauthorized alterations. Even when there is no copyright it is a matter of simple courtesy, if the author or composer is still living, to adopt no alterations without permission to do so. A large proportion, however, of the hymns and tunes which he will wish to use have outlived these requirements, and he will quickly discover that many of them, even the most familiar ones, have been more or less altered from their original form. His job is to select the version most acceptable to those who are to use his book, and he may be tempted to make some alterations himself. If he does so he faces the risk of being pilloried as a “hymn-tinkerer,” guilty of the sacrilegious act of mutilating sacred objects, a meddlesome ignoramus incapable of writing good verse who impudently attempts to improve the lyrics of true poets. John Wesley in the preface to *A Collection of Hymns for the Use of the People called Methodists*, London, 1779, wrote, “Many gentlemen have done my brother and me (though without naming us) the honour to reprint many of our hymns. Now they are perfectly welcome to do so, provided they print them just as they are. But I desire they would not attempt to mend them, for they really are not able. None of them is able to mend either the sense or the verse. Therefore, I must beg of them one of these two favours; either to let them stand just as they are, to take them for better or worse, or to add the true reading in the margin, or at the bottom of the page: that we may no longer be accountable either for the nonsense or for the doggerel of other men.” Similarly the nineteenth century American author Ray Palmer was always willing to permit the inclusion of his hymns in a new book provided they were printed without change, but he regarded the alteration of a hymn as “an immorality which no Christian man should be willing to commit.”

Now it is quite true that if the editor were preparing a definitive volume of the works of, say, Philip Doddridge, or James Montgomery, or Reginald Heber, modern standards of scholarship would require him to print his author's text in its original form, with any needed notes as to later variations. But that is not the editor's task, if he is compiling a book of song for modern worship. A hymnbook is in effect a part of Christian liturgy, in which the claims of the individual author are submerged by the necessity of remoulding the materials from time to time so that they may continue to be sincere and natural expressions of a living faith. Ray Palmer would not have spoken as reported if he had ever faced the task of editing a hymnbook, and John Wesley altered verses by other writers with a very free hand, sometimes by a touch, as when he changed the opening line of Watts' "Our God, our help in ages past" to "O God, our help," and sometimes far more drastically, as when he re-wrote George Herbert's poem "The Elixir" to transform it into the well-known hymn,

Teach me, my God and King,  
In all things Thee to see.

This practice of revising hymns to meet the changing beliefs and tastes of successive generations is nothing new. It can be detected in the Biblical Book of Psalms. The most complete re-writing of hymns in Christian history took place in the sixteenth and seventeenth centuries when the new learning of the Italian Renaissance revealed how far the Latin hymnody of the church had departed from the standard forms of ancient classical poetry. The revision was instituted by Pope Leo X (1513-1521) who sought to have the hymns of the church re-written in "Latin more pure, more spirited, more elegant," and it culminated in the official edition of the Breviary in 1632, in which the hymns appear in forms quite different from the original texts as written by their medieval authors.

Two main problems confront the editor in his use of altered hymns: (1) What constitutes an alteration? (2) How should the fact that a hymn has been altered be indicated? Is it an alteration to shorten a hymn by dropping out one or more stanzas, either because it is too long or because some of them are unsuitable? Some authors object, and some hymns are such concise expressions of a single idea that the loss of a single stanza mars their perfection, but where this is not the case the practice of abbreviating hymns is generally accepted as permissible, without calling for any indication that stanzas have been omitted. Is it an alteration to change the order of the stanzas to secure a better climax, without any change in the words? That is

frequently done with the verses selected from Whittier's poems. Is it legitimate to shorten a hymn by dropping out lines and recombining the remaining ones? For example, Heber wrote his famous hymn, "Holy, holy, holy, Lord God Almighty" in four stanzas, the first and last of which end with the line, "God in Three Persons, Blessed Trinity." But in a few modern hymnbooks this last line is dropped and the hymn is rearranged in three stanzas without the Trinitarian ascription. Every line in this revised form is as Heber wrote it, only the sequence is different. That fact should be indicated by the word "arranged," after the author's name, but can the hymn be said to have been *altered*? The editor may claim that Heber, basing his hymn on phrases in the Revelation of John (4:8-10, 15:2-3) added an ascription not found in that book, and that its omission has made the hymn usable by persons holding other conceptions.

Is it an alteration to add a stanza, as F. L. Hosmer did to complete the one-stanza hymn by Heber, "God that madest earth and heaven?" Not if the authorship is correctly noted; and if a Trinitarian ascription is appended to a hymn by a Unitarian author that fact should be similarly indicated. When a hymn consists of a few stanzas selected from a longer poem is it an alteration to change the opening words to make it available? For example, Anne Steele's hymn, "Father, whate'er of earthly bliss," is taken from a poem of eleven stanzas, the eighth of which begins, "And, O! whate'er of earthly bliss!" It is not possible to begin a hymn "And, O!," and this hymn owes its existence to the change. Many another hymn has been accepted and has had long continued use because of similar changes.

An alteration is sometimes helpful in clarifying the author's meaning. F. S. Pierpont, in his well known hymn, "For the beauty of the earth," wrote in one of his stanzas,

For each perfect gift of Thine,  
Unto us so freely given,  
Graces human and divine,  
Peace on earth and joy in heaven,

but F. L. Hosmer brought out Pierpont's meaning more clearly when he changed the third line to read,

Graces human, Grace divine.

An amusing illustration of a change to avoid a misinterpretation of the author's meaning occurred when, in the last century, the Edinburgh United Presbytery were considering a new hymnbook. One of Montgomery's hymns included the lines

The mountain dew shall nourish  
A seed in weakness sown, . . .

and Montgomery had always refused to allow any change in his hymns. But those lines would never do in Scotland, where "mountain dew" is the colloquial term for a potent but not nourishing liquor, namely, illicit Scotch whiskey. The line was altered to read,

The heavenly dew shall nourish.

There are, however, instances of other alterations which are more questionable. *The Pilgrim Hymnal* (1935) includes Cowper's well-known hymn,

O for a closer walk with God,  
A calm and heavenly frame,  
A light to shine upon the road  
That leads me to the Lamb.

That stanza has false rhymes, and what is "a frame"? So it has been re-written,

O for a closer walk with God,  
A calm and heavenly mind,  
A light to shine upon the road  
That helps me him to find.

That may be an improvement, and it hardly alters Cowper's thought, but it is questionable whether it is wise to alter so familiar a hymn, and in *The Pilgrim Hymnal* there is no indication that an alteration has been made.

Perhaps the most striking example in all English hymnody of an unlicensed alteration of an author's meaning, which he would never have permitted, is the use which Protestants have made of Faber's best known hymn,

Faith of our fathers, living still,  
In spite of dungeon, fire and sword.

Faber wrote that after he had joined the Roman Catholic Church; his "faith" was in that church: the "dungeon, fire and sword" referred to the sufferings of Catholics at the time of the Reformation: and in his third stanza he wrote,

Faith of our fathers, Mary's prayers  
Shall yet bring England back to Thee,

lines which have been altered to several variant readings acceptable to Protestants. The form of the hymn as sung in all Protestant

churches gives it a very different significance from that which its author intended, and no person who justifies such use of it is in a position to object to the examples of alteration already discussed.<sup>1</sup> Incidentally, it may be remarked that the hymn with its false rhymes set to ST. CATHERINE'S waltzing feet is an outstanding illustration of the fact that sentimental popularity is no test of either literary or musical excellence.

Very similar considerations apply to the alteration of tunes. Some of them will have a universally accepted form; some will be copyrighted; but in other cases it may be desirable to change the key, to devise a better harmonization, or to modify the notation slightly to fit the words to which it is set. I hold that the same principle applies to the tunes as to the words—that the editor is justified in printing them in the form best adapted to the use for which they are intended.

In every case the ultimate question is that of the good taste and judgment of the editor. A good many editors have debased the coinage by unnecessary and trivial alterations of both hymns and tunes, but their errors have seldom been perpetuated. And their offences are much more than balanced by the cases where hymns have been greatly improved and sometimes saved for useful service by being altered. In this, as in all other respects, the editor must stand before the judgment seat of those best qualified to estimate his worth.

### Respect for Copyrights

Reference has already been made to the use of copyright hymns and tunes, but the editor will soon discover that considerable research and correspondence may be required to ascertain the facts in a given case. A hundred years ago the editor was seldom required to pay much heed to copyrights, and frequently did not even ask living authors for permission to include their verse in his book. Today the situation is very different and the editor who is not scrupulously careful to ascertain which hymns and tunes are now in the public domain and which are still copyright, and therefore usable only by permission (and often by payment of a fee),<sup>2</sup> is liable to find himself in a very embarrassing position. He should never assume that because an author or a composer has been dead for some time no one any longer has a legal claim on what he wrote years ago. His widow, heirs or publisher may have rights which must be satisfied, and British copyrights run for an even longer period than do those in this country. A single example will suffice. The famous composer Mendelssohn wrote in 1846 the music from which an English organist

later arranged the tune *FESTESANG* as a setting for "Hark! The herald angels sing." Mendelssohn died in 1847, and it might seem safe to assume that the tune had long since become public property. In fact, however, owing to the very generous provisions of British law, the copyright on *FESTGESANG*, held by Novello & Co., still has several years to run and Novello will take prompt action against anybody who prints it without permission and the payment of a fee. That is, indeed, an extreme case, but even when no fee is required and the copyright owner is glad to have the hymn or tune included in the proposed book, it is only a matter of prudence as well as of courtesy to secure permission, to make acknowledgment in the appropriate place,<sup>3</sup> and to print the hymn or tune without any unauthorized alterations.

### Sequence of Topics

When the final selection of hymns and tunes has been made the question of their sequence has to be considered. This should give the editor little trouble because a customary order of hymn subjects, which it is unwise to change, has long since been adopted in most denominational publications. The paging of hymns within this sequence may seem a minor detail, but it requires care to avoid over-crowding a page and misplacing a tune. I recall a case in which an inexperienced minister made up a small supplement of hymns and tunes which he wished to add to his hymnbook. He failed to scrutinize his paging, with the result that the words of one hymn were printed on a page which had to be turned over to find the music because the tune to which it was set was printed on the other side! So far as is practicable hymns of the same meter, in the same topical group, and with possible alternative tunes, should be printed on pages facing each other, and hymns in unusual meters, where there is no alternative tune, should be similarly paired.

### Problems of Format

The next question is that of format, including the quality of paper, size of page, and form of type to be used, and then the decision of how much can be printed on each page without undue crowding. On the first three points the editor will need the advice of the publisher, and his counsel is most important in the selection of the type to be used. Since some churches are poorly lighted and some eyes grow dim the hymns should be set in clear, fairly large type. If some of the stanzas are printed between the staves of the tune a smaller type will have to be used there than with the stanzas printed below. The editor is like-

ly to be urged to interline *all* the words with the music because it is claimed that the congregation will sing them better thus, but there are some grave objections to the practice. No more than four stanzas, at the most can be crowded between the staves of the music without making it more difficult for the organist to play the tune correctly, and frequently other excellent stanzas will be omitted because of limitations of space. Even more important is the tendency to place the the emphasis on the tune, for which the words become a mere libretto, instead of being an essential element in worship, as already pointed out. The significance of the words is more readily grasped when they are printed in clear type below the music. The best compromise is to interline one or two stanzas with an unfamiliar tune, the remaining ones appearing below, but to interline no words when the tune is a well-known one.

A not dissimilar difference of opinion will arise over the question whether the tune should be printed in "black notes" or in "white notes." A hundred years ago, when long established custom had sought solemnity in worship by dragging out a hymn in slow time, "black notes" came into vogue in the effort to quicken singing. The reaction led many organists to play the tune much too fast, either for clear enunciation of the words or for the best effect of the music, particularly in the case of German chorales. In this century in many English hymnbooks, and increasingly in American ones, "white notes" have been used in the endeavor to indicate the tempo at which the tunes should be played. The editor, confronted with this problem, must be guided by the advice of the most competent organists on the committee.

The final question of format is that of deciding what each page should contain besides the hymn and tune. The pages in some hymnbooks are cluttered up with unnecessary information, such as subject headings, titles for each hymn, Biblical texts, or the original opening line of a translated hymn. But the page will be much clearer if it includes only essential items. The hymn's number and the name and meter of the tune should stand out in bold clear type. The name of the composer of the tune, or its source if anonymous, with the date of composition or first publication, if known, should be printed above the tune at its right side, and the name of the author, or source of the hymn, with its date, should be printed above the left side of the tune. If either hymn or tune have been altered that fact should be indicated. If only a word or two have been changed it will suffice to follow the author's name with an asterisk. A more considerable change should be indicated as "Alt." or "Arr." as the case may be. Where a

hymn has been worked over by several hands it should be marked "Composite." All other details about authors, composers or sources should be relegated to the indexes.

At this stage the editorial committee should take the time to go through the entire book, each tune being played through to make sure that the notation is correct; at least the first stanza of each hymn being sung, the others read aloud for possible misplaced or omitted words. This can most easily be done from sets of proof-sheets after the printer has set up the pages.

### Compilation of Indexes

Only then will the editor be confronted with the very tedious task of compiling the indexes from the same proof-sheets, a job which requires great care and accuracy. Since the title-page of the book will be followed by a preface, a table of contents, and acknowledgements of copyright permissions, the indexes are best placed together at the end of the volume, and the following order is recommended:

1. *Index of Authors, Translators, or Sources of Hymns*, giving the full name of individuals, title if any, nationality, denomination, years of birth and death.
2. *Index of Composers or Sources of Hymn Tunes*, giving the same information as in the case of authors.
3. *Index of Composers or Sources of Chants, Choral Responses and Amens* (if material of this nature is included in the book).
4. *Alphabetical Index of Tunes*, giving name of tune, its meter, and its composer or source.
5. *Metrical Index of Tunes*, grouping the tunes in alphabetical order under each separate meter.
6. *Topical Index of Hymns*, grouping them in alphabetical order by subjects or occasions for use. (Such an index may be regarded as less important, but it can be very useful to the minister who is wise enough to consult it.)
7. *Index of Amens, Canticles, Choral Responses, Offertory Chants and Versicles*. (If such materials are included in the book this can be useful to the minister and organist who wish to use them.)
8. *Index of First Lines of Hymns*, including the name of the tune to which each hymn is set. This index is of primary importance. For quick and easy reference it is best placed at the end of the book.

Accurate information about authors, composers or sources, needed for inclusion under items 1, 2, 3 and 7 is now more easily accessible than ever before, thanks to the great advance in hymnological scholarship in the last half century, and in most cases can be found in the books which the editor should have at hand, already referred to, but in the case of a few new hymns and tunes fresh inquiries may have to be made.

### The Task of Proof-reading

The final task will be proof-reading, again checking each and every item. Errors are especially liable to occur in the indexes. When I was reading proof on the first hymnbook in which I had a hand, a clerk and I sat down on opposite sides of my dining-room table, each of us with a set of proofs. First we checked each item on every page, as entered in the indexes—the number of the hymn, name of the tune, meter, and composer; the author and first line of the hymn. Then we took the indexes and checked back every number to the item referred to. It was a wearisome three day job, and in spite of our care there were twenty wrong index numbers in the first printing of the book.

Such, my friends is a summary account, with many details omitted, of the task of a hymnbook editor. And his reward will not be in terms of cash payments, but in his belief that the hymnbook should provide one of the highest and most moving expressions of the religious ideals and emotions of a worshiping congregation, and that to aid in such expression in noble words and uplifting music is to render a great service to human souls.

### Footnotes

1. Cf. Louis F. Benson. *The Hymnody of the Christian Church* (1927, 1956), pp. 215-216, for a similar statement, but my words were written before Benson's book came into my hands.
2. The amount to be paid in fees for the use of copyright materials is an item to be taken into account when computing costs of publication. When *Hymns of the Spirit* was published in 1937 such fees came to approximately \$600. Such payments can be kept down only by bargaining with the copyright owner when his charge seems excessive (say \$25 or \$50 instead of the more usual \$5 or \$10), or by rejecting the hymn or tune in question.
3. All permissions should be listed on the pages of Acknowledgments which follow the Table of Contents, but some publishers also require acknowledgement on the page on which the hymn or tune is printed.

# Hymn-Scripture Services

FEDERAL LEE WHITTLESEY

THOUGHTFUL HYMN SINGING is vital to the best corporate Christian worship. If we, who have the services of worship as one of our responsibilities, believe this statement, we will do all in our power to stimulate sincere, congregation-wide hymn singing.

Hymns, like the ecclesiastical symbolism in the church, can teach, remind, and beautify. Hymns can teach the doctrines, ideals, and practices of the church. Hymns can remind the people of their heritage as twentieth century Christians; and their obligations to God, His church, and humanity. Hymns can beautify the worship hour with high poetic insights, with deep musical expressions, and with aesthetic and cultural values.

The pastor, planning with the musicians in his church, can create movingly beautiful and helpful services of hymns and scriptures. Such services, used at the less formal gatherings of the people, such as on Sunday evenings or week nights, can have educational and spiritual values, and often revitalize an overly familiar hymn.

The following shows the type of meditation that I suggest. It is based on the hymn "The Church's one foundation." It might be introduced by a statement such as this:

This hymn by Samuel Stone, a preacher of the Church of England, is one of the most universally used hymns in all Christendom. Possibly the reason is because its statements are made in the words and phrases of scripture itself, thus each denomination may interpret them as it wills.

Today for our meditation, let us think of the Oneness of the Church of God as suggested in the first two stanzas of the hymn:

The hymn was originally written as one of twelve hymns to illustrate the articles of the Apostles Creed. This hymn illustrated and enforced the statement, "I believe in the holy Catholic church."

One foundation	One birth
One o'er all the earth	One holy Name
One Lord	One holy food
One faith	One hope

After singing the two stanzas, the service might continue in the form to follow. Carefully thought out brief comments could be made at certain places. There should be variety in the presentation of the music: that is, choir, soloists, congregation. There might be variety

in the reading of the scripture; that is, pastor, associate, verse-speaking choir, congregation. The hymn numbers given are those from *The Methodist Hymnal*.

#### ONE FOUNDATION

Ephesians 2:19, 20 “. . . Jesus Christ Himself being the chief corner stone.”

I Corinthians 3:11 “For other foundation can no man lay than that is laid which is Jesus Christ.”

Hymn 111 “Fairest Lord Jesus”

#### ONE O’ER ALL THE EARTH

Psalm 72 is a prophetic vision of the time when Jesus shall reign over all the earth.

Hymn 479 “Jesus shall reign” is Isaac Watts’ Christianization of this psalm.

Hymn 507 “In Christ there is no east or west”

#### ONE LORD

Exodus 20:1-17 Ten Commandments—“Thou shalt have no other Gods before me.”

Ephesians 4:5, 6 “One Lord . . . one God and Father of all.”

“Sh’ma Israel”—Solo or Choral Setting from Jewish Song Book

“Hear, O Israel, the Lord our God  
the Lord is one.”

#### ONE FAITH

The Bible is the foundation of our faith.

Hymn 315 “How firm a foundation, ye saints of the Lord”

#### ONE BIRTH

John 3:1, 2, 5, 6 Discourse on the New Birth

#### ONE HOLY NAME

Acts 4:10-12 “. . . that by the name of Jesus Christ”

Hymn 347 “How sweet the Name”

Hymn 253 “Take the Name of Jesus”

#### ONE HOLY FOOD

*Jesus*—Discourse on the Bread of Life from John 6.

Responsive Reading—Fifth Sunday, First Reading, Page 568

*Scriptures*—Hymn 387 “Break Thou the Bread of Life”

#### ONE HOPE

Psalm 146:5 “Happy is he . . . whose hope is in the Lord his God.”

Colossians 1:27 “Christ in you, the hope of glory.”

Hymn 244 “My hope is built”

Hymn 533 “O God, our help in ages past,  
Our hope for years to come.”

# Bishop John Freeman Young Translator of "Stille Nacht"

BYRON EDWARD UNDERWOOD

FOR SOME FIFTEEN YEARS the present writer has spent his limited leisure in tracing down, both in this country and abroad, the sources of the tunes and texts in his yet unpublished collection of Christmas carols, *One Star, One World, One Song*. These carols he has in large part translated from languages ranging in Europe from Swedish in the North to Rhaeto-Romanic in the South.

Amongst the verifiable discoveries that he has made is (1) the name of the actual author of the English version of "Stille Nacht," "Silent Night," that enjoys the widest popularity in the United States, and (2) the true date of its first appearance in print. The text in question is found in the Episcopal *Hymnal 1940*, No. 33.

On p. 28 of *The Hymnal 1940 Companion* (3rd Ed., N.Y., 1951), its editor, Leonard W. Ellinwood, states, "the present translation has first been observed in Charles L. Hutchins' *Sunday School Hymnal* of 1871." Concerning this same translation, we have the statement on p. 151 of *The Story of Our Hymns: Handbook to the Hymnal of the Evangelical and Reformed Church*, edited by Armin Haeussler (St. Louis, Mo., 1952), "No one seems to know where the English translation in general use today came from. Mr. Hill of the Library of Congress told us that he, too, had tried in vain to discover the writer of the present English version."

This 3-stanza English version of the 1st, 6th and 2nd stanzas of the original text of "Stille Nacht" first appeared in 1863, when it was published with the melody arranged in 4-part harmony as No. 15, p. 34 of *The Sunday-School Service and Tune Book. Selected and arranged by John Clark Hollister [1818-1903], Superintendent of the Sunday-School of St. Paul's Church, New Haven, Conn.* (A new edition, with supplement [with its own title-page and pagination, c. 1865], N.Y., E.P. Dutton & Co., [c. 1863]. And.-Harv. Theol. Lib.)

The text of the carol is described as "From the Third (unpublished) Part of 'Hymns and Music for the Young.' By permission of the Author." This last-mentioned book was *Hymns and Music for the Young. Selected and arranged, By the Rev. J. Freeman Young, an assistant minister of Trinity Church, New York. Juvenile Series, part I [&] part II.* (N.Y., Prot. Episc. S.S. Union and Church Book Society, [c. 1860, Part I and c. 1861, Part II]). The present writer has found only the "5th edition" of 1864. (Harv. Mus. Lib., hereafter, H.M.L.)

However, the Preface, dated "New York, December 12th, 1859," mentions the unpublished "Part Third, containing the Miscellaneous Hymns and Songs." Strangely enough, Mr. Hollister omitted "Silent Night" from his "new edition" of *Sunday School Service and Hymn Book*, c. 1877 (H.M.L.)

In 1866 this same version was reproduced as No. 147, with the tune arranged in 4-part harmony, on p. 133 of *A New Service and Tune Book for Sunday Schools*. By Alfred Bailey Goodrich [1828-1896], Rector of Calvary Church, Utica, N.Y. (New edition, enlarged, New York: for sale by the Gen. Prot. Episc. S.S. Union and Church Book Society, [c. 1866] ). Harvard Music Library has two copies, one with "Silent Night" torn out. The latter copy, also c. 1866 adds "Chicago, Street, Pearson & Co." to the title-page.

On p. 140, under 151 ("Wonderful Night") the editor wrote, "This, and No. 147 ("Silent Night") are inserted with the approval of the Rev. J. F. Young, D.D. by whom these delightful carols were first arranged for the children of the Church in this country." This clinches the attribution.

However, it should be pointed out that for over seventy years the attribution to "The Rev. John F. Young, S.T.D." has stood plainly under this text on p. 81 of his posthumously published collection, *Great Hymns of the Church. Compiled by the late Right Reverend John Freeman Young, S.T.D., Bishop of Florida*. (Edited by the Rev. John Henry Hopkins, Jr. [1820-1891]. N. Y., James Pott & Co., 1887 [c. 1887]) (H. M. L.)

On p. 81 the now usual 3-stanza cento of Fr. Joseph Mohr's German text was reproduced alongside of Dr. Young's translation and called "Anonymous." The "Original Melody," as it is called here, appeared in a 4-part arrangement attributed to "A. Haupt." This must be Karl August Haupt (1810-1891). The present writer has seen a 2-part arrangement by Haupt in Boston Public Library; but the 4-part arrangement has eluded him.

A valuable feature of Bishop Young's collection is that all the translations of hymns are accompanied by their respective texts in the original languages.

The editor, John Henry Hopkins, Jr., was none other than the author of that now world-famous carol, "We three Kings of Orient are," first published in his *Carols, Hymns and Songs*, 1863. In his Preface to *Great Hymns of the Church*, dated "Williamsport, Pa., December, 1886," he says on p. iii,

The compilation of this work was begun by Bishop Young more than twenty years before his lamented death, a very large portion of it

having been stereotyped before his election to the Episcopate of Florida. The pressure of new duties and responsibilities interrupted its completion; but at length it was resumed, and some further progress made. A few days before his departure, he expressed the desire that, should he leave the work incomplete, it should be put into my hands to see through the press.

A third anticipation of the publication of this text by Dr. Hutchins in 1871 took place in 1870, when the 3-stanza version of Dr. Young appeared as No. 61, but without the music, on p. 81 of *Sunday School Service and Hymn Book arranged by the Sunday School Committee of the Diocese of Ohio*. . . (N. Y., E. P. Dutton & Co., Church Publishers, 1870. Preface, August, 1870) (H. M. L.)

A note stated, "Music in Hollister's *Service and Tune Book*, p. 34; *Parish Hymnal*, p. 184." If the text in the latter was that of Dr. Young, then we have a fourth anticipation of Dr. Hutchins' publication of it in 1871. The present writer has not yet been able to locate *Parish Hymnal*.

John Freeman Young was born 30 October 1820 in Pittston, Kennebec County, Maine, the son of John and Emma (Freeman) Young, whose marriage on 23 March 1820, as well as the birth of their son, will be found recorded on p. 294 and 142, respectively of the published *Vital Records of Pittston, Maine, to the Year 1892*. (Gardiner, Maine, 1911) (Harv. Col. Lib.)

Little has been discovered as yet concerning his boyhood and early education. In *Appletons' [sic] Cyclopaedia of American Biography*, vol. 6 (1889; revised edition, 1900), p. 649, it is stated that "He began a scientific course at Wesleyan University [of Middletown, Connecticut] in 1841, but left that institution during [his] freshman year. He then became a student in the Virginia Theological Seminary at Alexandria, where he was graduated in 1845." This latter date is a pure and unsubstantiated guess.

Inquiries by the present writer at the latter institution elicited a scholarly 3-page letter from the Rev. Carleton Barnwell, D.D., Coördinator of the Protestant Episcopal Theological Seminary in Virginia, giving rather scanty data from the archives of the Seminary but a helpful resumé of a 63-page booklet entitled *John Freeman Young, Second Bishop of Florida. By Edgar Legare Pennington, S.T.D.* (Part I and Part II, published at Hartford, Connecticut, by the Church Missions Publishing Company, 1939, *Soldier and Servant Series*, Nos. 195, 196.)

Unfortunately, as Dr. Barnwell points out in his letter of 22 March 1957, "No mention is made anywhere in this booklet of his achieve-

ments in hymnology or church music, but the author does speak very highly of his interest and knowledge in the field of Architecture, and his missionary zeal as he labored in this frontier diocese." The present writer has since read this booklet over and in general agrees with Dr. Barnwell's judgment. Dr. Pennington states:

He was educated at the Wesleyan Seminary at Readfield, in his native state; and entered the Wesleyan University at Middletown, Connecticut. He became a convert to the Episcopal Church; and removing to Virginia, he entered the Theological Seminary at Alexandria, from which he graduated in 1845. (*op. cit.*, p. 3)

This latter date probably came from Appleton's *Cyclopaedia*, as cited above. However, Dr. Barnwell points out in his above-mentioned letter,

Under its original charter of incorporation granted by the Commonwealth of Virginia in 1854, the Seminary was not authorized to grant academic or theological degrees and apparently, did not seek the right to do so until 1910. It could not then have awarded any degree upon Mr. Young at the time of his (supposed) graduation.

From early Virginia Seminary catalogues Dr. Barnwell elicited the following facts: John F. Young of Gardiner, Maine, was listed with the Junior Class in the catalogue of 1842-43, with the Middle Class in that of 1843-44, but not listed with the Senior Class in that of 1844-45. In 1852-1853 he is first named in the Alumni list as of the class of 1846. He was still with the class of 1846 in the catalogues of 1853-54, and 1954-55. But in that of 1855-56 he is of the class of 1845. This would be right, even though he was not graduated in 1845.

From a number of early Diocesan Journals the present writer has ascertained that John Freeman Young became a candidate for Holy Orders in the Diocese of Maine in 1843, and in 1845 was transferred to the Diocese of Rhode Island. On p. 47 of the Rhode Island *Diocesan Journal* for 1845, St. Michael's Church of Bristol, Rhode Island, reported: "A Beneficiary of the Parish, the Rev. John F. Young, having completed his preparatory theological training with the rector [the Rev. James Welch Cooke, 1810-1853], has been admitted to the Holy Order of Deacons." This took place at St. Michael's on 20 April 1845, when he was ordained by his bishop, the Rt. Rev. John Prentiss K. Henshaw (1792-1852).

Immediately thereafter he was transferred to the Diocese of Florida, and in May, 1845, he began his ministry at St. John's Church, Jacksonville. On 11 January 1846 he was priested in St. John's Church, Tallahassee, Florida, by the Rt. Rev. Stephen Elliott (1806-1866), first

bishop of Georgia, who at that time had been assigned the oversight of Florida as well.

From 1848 to 1851 Mr. Young was stationed at Brazoria, Texas, and was secretary of the Convention that organized the Diocese of Texas in 1849. The Convention also named him as the trustee of the Diocese of Texas for the General Theological Seminary in New York City. (*Journal of General Convention for 1850*, p. 25, 33; Pennington, *op. cit.*, p. 4).

In 1852 he was serving in Anandale, Mississippi, and in 1853 in Livingston, in the same state. In 1854 he came to Christ Church, Napoleonville, Louisiana. Here his cultivated taste for good architecture had a chance to express itself in the erection of a new church in Gothic style. When Bishop Leonidas Polk (1806-1864), first bishop of Louisiana, consecrated it on 10 May 1854, he called it "the most beautiful edifice of its kind seen in the Southern or Western country." (Pennington, *op. cit.*, p. 4-5)

When Dr. Young became Bishop of Florida, he secured the services of the famous architect of Trinity Church, New York City, Richard Upjohn (1802-1878), who designed a number of charming wooden churches in the diocese. (Pennington, *op. cit.*, p. 28)

On 19 June 1855 the Vestry of Trinity Parish, New York City, elected Mr. Young as one of three "assistant ministers" to the rector, the Rev. Dr. William Berrian (1787-1862), their salaries being \$1,500 each. He was assigned to St. John's Chapel. (*A History of the Parish of Trinity Church, in the City of New York*, etc., Part V, N.Y. 1950, p. 26-8.) It was during this period that he published Parts I and II of his *Hymns and Music for the Young*, the preface of which, dated 12 December 1859, mentions the unpublished Third Part from which his now famous translation of "Stille Nacht" was taken in 1863.

The General Convention of 1862 recognized Mr. Young's merit as an hymnologist by appointing him to a "Joint Committee on Hymnody and Metrical Psalmody."

The same Convention also appointed him to a Joint Committee that it had set up for the first time to further closer relations with the Russo-Greek Orthodox bodies. In his capacity as Secretary of that Committee he spent some months in Europe in 1864. After conferences with high dignitaries of the Church of England, he proceeded to Russia and presented letters of commendation from seven American Episcopal bishops to the prelates of the Russian Orthodox Church, who received him with courtesy and cordiality. (See his Report, Appendix D, p. 325-342, to the *Journal of General Convention for 1865*.)

With the coming in 1865 of Fr. Agapius, a Russian Orthodox

priest, to New York City, Mr. Young persuaded his rector to lend one of Trinity Parish's buildings to the Greek and Slavonic people of the city. On 2 March 1865 the liturgy of the Eastern Church was sung at 11 a.m. in Trinity Chapel. The *Evening Post* of the same date reported from sixty to seventy members of the Orthodox communion present, and added,

The Choir, which sang admirably, was composed of picked singers who volunteered their services, and were rehearsed under the direction of Rev. Freeman Young, who brought the music from Russia.

Recognizing the value of Mr. Young's contribution toward closer and more cordial relations between the Orthodox and the Anglican communions, Columbia College conferred on him the degree of S.T.D. in 1865. (*Trinity Parish, N. Y. C., op. cit.*, V, p. 72-3)

On 10 May 1867 Dr. Young was elected second Bishop of Florida, and on 25 July 1867 he was consecrated in Trinity Church, New York City, by six bishops, the chief being the Presiding Bishop, the Rt. Rev. John Henry Hopkins (1792-1868) of Vermont, whose own son was eventually to edit Bishop Young's posthumous *Great Hymns of the Church*. For eighteen years he lived the intensely active life of a pioneer bishop of a frontier diocese. In 1868 he had only twelve parochial clergy under him! (*Trinity Parish, N. Y. C., op. cit.*, V, p. 73; Pennington, *op. cit.*, p. 9-19; *Journal of General Convention for 1868*, p. 503, Appendix: Florida Clergy)

His zeal for higher education led him to found a boys' school in Jacksonville, and a girls' school, St. Mary's Priory, in Fernandina, which latter he supported out of his own limited means for five years. In 1869 he took an active part in reviving the University of the South, at Sewanee, Tennessee, the cornerstone of which had been laid just before the outbreak of the Civil War. He visited the University whenever he could, and at times was lecturer in liturgics in its School of Theology, which was founded in 1878. (Pennington, *op. cit.*, p. 13, 28, 29; *The Spirit of Missions*, vol. 38, no. 2 (Feb. 1873), p. 81-3)

In the fall of 1871 he attended the triennial General Convention in Baltimore, Maryland, and was pleased at the adoption of a new *Church Hymnal*. This hymnal, containing 520 hymns, was the first hymnal of respectable proportions that the Episcopal Church had ever had. (Pennington, *op. cit.*, p. 21; Ellinwood, *op. cit.*, p. xxiii)

Visiting Key West in December, 1875, he became deeply concerned over the plight of some 5,000 Cubans living there, who were receiving no Church ministrations in their own language. He was equally concerned over the unchurched condition of the large negro population,

and in *The Spirit of Missions* (vol. 41, no. 2 (Feb. 1876), p. 183), he stressed the fact that over 700 of these negroes were from Nassau and members of the Church of England. These concerns eventuated in a Cuban parish, St. John's, and a negro Parish, St. Paul's, in that city.

In 1880 the House of Bishops of General Convention appointed Bishop Young to a Commission on Moravian Orders, and the same Convention appointed him to a "Joint Committee on Liturgical Enrichment." Three papers of his on this latter subject appeared in the *American Church Review* for October, 1882, and February and March, 1883. Published separately later, they can be consulted in the library of the Episcopal Theological School in Cambridge, Massachusetts.

Bishop Young made several visits to Cuba, and in 1884 he published a 12-page pamphlet, "A statement of facts respecting church work on the island of Cuba and its immediate needs, with the observations made by the Bishop of Florida during his recent visit to that Island." (And.-Harv. Theol. Lib.) It is not surprising that Bishop Young ended in compiling a hymnbook in Spanish that contained twenty-five hymns with tunes. (*Trinity Parish*, N.Y.C., *op. cit.*, V, p. 73; Appleton, *op. cit.* vol. 6, p. 649) The present writer has sought in vain to locate it.

At the time of his death he was serving as chairman of a Joint Committee of General Convention to prepare a revision of the Spanish edition of the *Book of Common Prayer*. (Pennington, *op. cit.*, p. 58)

Whilst on a visit to New York he was stricken with pneumonia and died very suddenly on Sunday, 15 November 1885. The funeral service was held at St. John's, Jacksonville, the future cathedral, on 18 November, and he was laid to rest in the old City Cemetery on East Union Street in that city. His first wife was Miss Harriet Ogden of New York City, who died in 1877. In 1879 he married Mrs. Mary Stuart (Stockton) Finley, who survived him until 1914. (*The Churchman*, N.Y.C., vol. 52, no. 21, 21 Nov. 1885, p. 561; Pennington, *op. cit.* p. 62)

In 1886 a Special Council of the Diocese of Florida ordered portions of a memorial address by the Rev. Albion William Knight (1859-1936) to be published in *Church and Home*. Dr. Knight was later Bishop of the Missionary District of Cuba, 1904-1913, and was subsequently Bishop Coadjutor of the Diocese of New Jersey, 1923-1935, where the present writer served under him in the 1930's. Perhaps some Southern hymnologist can unearth this elusive periodical.

In 1887 Bishop Young's successor, the Rt. Rev. Edwin Gardiner Weed, S.T.D. (1847-1924), paid a generous tribute to him in his first address to the annual Diocesan Council. He marvelled that "his physi-

cal forces were not exhausted years ago," as "his missionary labors were enormous." And of his musical interests he said

Not satisfied with planting and establishing the Church in the most remote places, he did not rest until he had given the people a love of true church music, and had instructed them in the proper rendering of the ritual.

He then went on to say,

A musician thoroughly trained, with a sense of the devotional needs of the Church, . . . he devoted himself with a zeal tempered by knowledge . . . to the task of elevating the music of the diocese. (Diocese of Florida, *Journal of the Forty-Fourth Annual Council*, 1887, p. 69-71)

The present writer has examined scores of hymnals and other collections that include Bishop Young's translation of "Stille Nacht" and which have been published since *Great Hymns of the Church* came out in 1887. In none of them has he found the slightest hint of an attribution of "Silent Night" to Bishop Young. The forthcoming revision of the *Pilgrim Hymnal* will probably be the first recent hymnal to give credit where credit is due, as the present writer has turned over the necessary data to its editorial committee.

### Among Our Contributors

THE REV. BYRON E. UNDERWOOD is the Rector of St. Ann's Episcopal Church, Revere, Massachusetts. He is a former traveling scholar in Denmark on the American-Scandinavian Foundation. He has done hymnological and musical research in this country and in Denmark, Sweden, Germany and France. His special interest has been the Christmas carol, of which he has translated a large number, twenty-four translations appearing in *Swedish Christmas*, by Tre Tryckare, Gothenburg, 1954.

FEDERAL LEE WHITTLESEY is a Minister of Music at Highland Park Methodist Church, Dallas, Texas, and a well-known leader in church

music education. He is the author of *A Comprehensive Program of Church Music*, Westminster Press, now in publication.

DAVID H. KIDDER is Minister of Music and Youth, Pleasant Hills Community Presbyterian Church, Pittsburgh, Pennsylvania. He holds the degree of M.S.M. from the School of Sacred Music, Union Theological Seminary; and his study of Whittier's hymns is drawn from his Master's thesis.

DR. HENRY WILDER FOOTE, Part I of whose comprehensive study of *The Task of the Hymn Book Editor* was published in the July issue of THE HYMN, concludes his treatment of this timely subject,

## Reviews

*Hymn-Tune Names Their Sources and Significance.* Robert Guy McCutchan. New York, Abingdon Press, 1957. 206 pp. \$3.75.

Under circumstances where source material is sparse, it is difficult for an author to write a book of this nature. Bibliography listing is necessarily confined to a few chapters and paragraphs from books and periodicals. The remainder of the work shows intensive research, particularly where name meanings are concerned.

Why did composers give tunes names? In most instances, the answer has been withheld by the composer and the riddle remains unsolved. Dr. McCutchan relates a number of very interesting findings, however. Orlando Gibbons and Richard Redhead preferred numbers: SONG 1, SONG 2, or REDHEAD No. 2 and so forth. Olinthus Barnicott used a mysterious WARRENE No. 1, 2, and the like. The tunes of Thomas Commuck, a Narragansett Indian, were harmonized by Thomas Hastings who gave them Indian names: PEQUOT, MUNPONSET, POCAHONTAS. Frances Ridley Havergal states in her book *Havergal's Psalmody* (1871) that her father, the Rev. W.H. Havergal, preferred tune names taken from the natural geography of the Bible: mountains, rivers, valleys, also place names such as Laodicea. Other sources of Havergal's tune names derive from the "friends of St. Paul:" AQUILA, CARPUS, and DAMARIS.

In the Genevan tunes the prefix "Old" characterized the Psalm tunes: OLD 100TH, OLD 84TH and so

forth, after other tunes had been composed for them, to distinguish them as the "proper" tunes for the psalms. John B. Dykes (1823-76), composer of some 259 tunes, entitled eighty-two in Latin and designated others with saints' names, associative place names, and one SEKYD (Dykes spelled backwards). Arthur Sullivan "canonized" the name of his hostess over a weekend in the country: ST. GERTRUDE, and used HANFORD, the name of the estate.

Where the first line or first phrase of the text is given as a tune name, the tune automatically becomes meaningless when associated with another text. This has been the case with tunes of many composers such as John Stainer who used the first phrases of his hymns in the *Cantata, Crucifixion*. Lowell Mason (1792-1872), credited with 1126 original hymn tunes and 497 hymn tune arrangements, is not unique in his choice of titles.

The collation of tunes and the alphabetical listing of them comprises three-fourths of the volume. The author meticulously employs the Tonic Solfa system in the first two measures of each tune in this listing—a timesaver for a musician and a much-needed device. For example: ABERYSTWYTH (title) 7777D (meter) (4: pulse L LT dr m/ dTL—) (Sol-fa) Joseph Parry (composer). This portion of *Hymn Tune Names* is thoroughly treated. This listing is invaluable in being concise. It may well supplement the usual "Companion" to present-day hymnals. In short, it is a good reference book for church musicians in choir work or in teaching hymnody.

—HELEN ALLINGER

*Song Book for Friendly Children.* Religious Education Committee, Friends General Conference; 1515 Cherry Street, Philadelphia 2, Pa., 34 pages, 25 cents.

A charming booklet (7½ by 5 inches) with red and white cover, black lettering, printed in clear good-sized type. Every other page is left blank, with the suggestion that it be filled with a drawing and coloring, or a cut-out pasted-in picture "that matches the meaning of the song." On the title page are enclosed spaces into which are to be put "picture of your meeting house" and your "name."

One is surprised to find such a variety of music occupying such limited quarters: two rounds; two antiphonal forms, involving question and answer texts; folk tunes from five countries; a simple Bach chorale and "Chamber Music for Singing," by the same master; five Christmas carols, some of them the folk tunes referred to above; church tunes from several countries; responses of chant-like character.

The words which match these examples of fine music, are poetic in quality, spontaneous kinds of expression concerned with thoughts of God and the entire human family, reflecting joy in every-day gifts and acceptance of corresponding responsibility for their use.

The omission of Martin Luther's name as the author of "Away in a manger" is one of the indications of the care with which the editors have authenticated their sources. The songs in the collection were all borrowed from *A Hymnal for Friends*, 1955, which is an excellent

collection by the same publishers of less than two hundred numbers. The Religious Education Committee who presents this discriminating compilation is to be commended for its high level of content. Where would one look for such a compact concentration of singing values for a mere quarter of a dollar? I do not know of another book designed for the same purpose that promises to win endorsement without hesitation because of its sure touch in employing music as a vital means of education in religion.

—EDITH LOVELL THOMAS

*Worship and Service Hymnal.* Hope Publishing Company, Chicago, 1957.

Denominations which stress evangelism were introduced this year to a complete revision of an interdenominational hymnal which has had a widespread use for many years, formerly known as the *Service Hymnal*. This is one of the few evangelical hymnals of its kind, and serves well those denominations which have no hymnals of their own.

\* A fine balance of content has been achieved in this hymnal, making it serve the dual purpose of worship and evangelism. With few exceptions, the gospel songs have been judiciously chosen. If you are shocked by the juxtaposition of "Heavenly Sunlight" and "O Holy Saviour, Friend Unseen" or "Arise, My Soul Arise!" and "Since I have Been Redeemed," then this is not the hymnal for you. Selections are arranged topically, without regard to classification as hymn or gospel song.

At least eleven hymns and sixteen tunes are dated later than 1930. A good number of chorales, psalm tunes, and tunes based upon plain-song melodies appear in this collection, but the scarcity of unisonal hymns is regrettable.

Descants by William Lester (b. 1889) are given to many hymns and chorales. These make good choral material, and provide opportunities for both congregation and choir to combine in the singing.

It seemed to me that though George Matheson's fine hymn "Make me a captive, Lord" has been given an excellent new musical setting by Donald Hustad of Moody Bible Institute, its more familiar tune LEOMINSTER is most fitting. Why give it a new one?

Other fine features of this collection include (1) indications of alternate tunes below hymns which are commonly sung to more than one tune, (2) excellent quality binding and opaque paper. Large notes well spaced make for easier reading, and (3) complete indexes for ready reference. Scripture readings are listed alphabetically, by subject, and according to location in the Bible. A topical index of hymns in addition to the usual alphabetical index of first lines offers a quick ready reference to the minister. Service music has its own index also.

To quote from the preface: "Good church music is not an end in itself. It is a means to the end that the lost may be saved and the redeemed may be brought closer to God." *Worship and Service Hymnal* serves its purpose well, and may hope for many more years of service in worship.

—RICHARD M. ELMER

### Obituary

HELEN A. DICKINSON, Ph.D., Mus.D., author, lecturer, and wife of Dr. Clarence Dickinson, Organist and Choirmaster of the Brick Presbyterian Church, New York City, died on Sunday, August 25th, after a brief illness, at Tucson, Arizona, where they were visiting. She was 81 years old.

Mrs. Dickinson's career was a brilliant one in several fields. In 1901 she was the first woman to be admitted for doctoral study in the department of philosophy of the University of Heidelberg, receiving the degree of doctor of philosophy, *summa cum laude*, two years later. She was the collaborator with her husband on many of his sacred works for choir and soloists. Her special responsibility was that of writing, translating and editing texts for their many anthems. An historian of note, Mrs. Dickinson frequently lectured on subjects pertaining to the whole field of church music and that of sacred art.

Dr. and Mrs. Dickinson were co-founders of the School of Sacred Music at Union Theological Seminary. During the years that he was director of the school, Mrs. Dickinson lectured on sacred art and architecture, the liturgies, and history of sacred music.

A member of the American Guild of Organists, of which Dr. Dickinson was a founder, Mrs. Dickinson was also a Fellow of The Hymn Society of America. The Clarence and Helen A. Dickinson professorship of sacred music was established at Union Seminary in their honor upon their retirement in 1945.

Mrs. Dickinson wrote a number of books and articles alone and a number of books in conjunction with her husband. They served as editors of the Presbyterian *Hymnal* of 1933 and in 1941 edited *The Hymnal* of the Evangelical and Reformed Church.

Mrs. Dickinson's funeral service was conducted at The Brick Church on Thursday, August 29. Copies of the Service in its entirety will accompany this issue of THE HYMN.

—GEORGE LITCH KNIGHT

### The Hymn Reporter

THE AMERICAN GUILD OF ORGANISTS has suggested that the Sunday set apart for recognition of the organization and its objectives be set for October 13 of this year. Customarily the second Sunday after Easter has been A.G.O. Sunday. Thus, it will be possible in many churches for appropriate choir recognition services to be held in conjunction with this national emphasis. It is hoped that church musicians will take advantage of this opportunity to bring to the remembrance of the congregation the important part played by the ministry of music in divine worship.

A number of churches have choir recognition Sunday in the Spring, while others have found that a service of dedication or consecration for all members of the choral organization of the church may well be held in the Fall. Suitable hymns, anthems, organ compositions, and other music appropriate for such a service may be located without too much trouble.

James Montgomery's hymn,

"Songs of praise the angels sang," written in 1819, is about the most appropriate that could be found for such an occasion.

Set to Martin Shaw's stirring tune, RILEY, these words are expressive of the noblest sentiments which ought to motivate the music of the church.

SUGGESTIONS FOR THE CHARLES WESLEY anniversary year have gone to all members of The Hymn Society. Perusal of the attractive pamphlet with general suggestions for observance and study of the suggested order of Service indicate some real interest on the part of our Society in the promotion of the celebration. The enterprising minister, organist, choirmaster, or religious educator will find a number of ways to bring the 250th Anniversary to the attention of their constituents.

Not only does the Hymn Festival Committee of the Society look forward to a number of significant hymn festivals on December 1, the first Sunday of Advent, but it is hoped that all churches, large and small, make use of the opportunity to feature some of the better known Wesley hymns during Advent and Christmas seasons. Congregations are familiar with and will love to sing: "Love Divine," "Hark! the herald angels sing," "O for a thousand tongues to sing," "Come, Thou long expected Jesus," and "Ye servants of God, your Master proclaim."

The primary value in observing the Wesley anniversary—in both Methodist and non-Methodist churches is that of educating our church people in hymnology.

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